

STEVENSONIAN DRAMA AND TWO NEW MUSICAL PIECES ARE ON THE THEATRICAL MENU

MITZI (HAJOS) STEALS HEARTS OF AUDIENCE

Pickpocket in "Pom-Pom" at Forrest, Takes No Money Under False Pretenses

POM-POM. With Mitzi (Hajos) and Tom McNaughton. Songs by Hugo Felix, Book and Lyrics by George Urban, Forest Theatre.

Count Jole. George Bringer, Manager of the Olympia. Edward Everett, Paulett's maid. House De Vole, Paulett's maid. Tom McNaughton, Secretary to Manager of the Olympia. Phillip Travers, Paulett's first appearance as "Pom-Pom."

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The erstwhile star of "Sati" has split her name in two, but a rose by half its name is just as sweet. The piquancies of personality, the clarity of voice and the bristling of acting that characterized Mitzi Hajos that was brought anew and abundantly to the Forrest by the Mitzi that is in "Pom-Pom." Possibly the dainty, demure and droll little star found that our English-draughted longies had a sad time and a mess of Hajos. That might once have been true, but the war has brought so many law-fracturing terms to us that now we do not but in an eye or two a syllable of Przenyszy or Przenyszy and the soft-sounding Hajos need hardly be bracketed as it is on the program. Some years ago thestrogers were brought on the boards. "Know me as Nell," the same being Mabel Talliaferro, but she soon came back to being known as Mabel Talliaferro. Lotta is another matter.

At any rate, relieved of the Hajos, Mitzi is a new girl, and as light and alert as the bevy of fairies who attended Puck, Oberon and Titania. In "Pom-Pom" she has a medium that is a fitting environment for her dexterity, drollery and quaintness. As the Caldwell's book and lyrics do something unusual and even extraordinary for a musical comedy. They provide a framework and incidents which might easily be turned into a "practicable" farce, thus reversing the usual procedure which draws on farce and waters it— for musical comedy libretti.

The conventional review, which is handy in dealing of musical shows, has had in this case. One cannot say that the music is tuneful, the dancing lively, the specialties unique, the scenery lavish, and let it go at that. One cannot say that a syndicate of librettists have been unable to agree on a plot. The solitary authorship of the book confers a unity on the plot of "Pom-Pom" that is as marked as it is distinctive. There is even originality in the motivation. Bald kingdoms are deserted, highfaultrun romance is foregone. "Pom-Pom" takes musical comedy into the realm of the crook plays, with a decided accuracy in detail and plausible hints of characterizing. Mitzi (Hajos) plays the part of an actress who is cast as a pickpocket and through a genuinely comic contrivance "falls among thieves." Her adventures have the hue of snip and snuff, and they lead inevitably to climax.

The narrative is kept continuous and strictly adheres to a preconceived design. Specialties introduced are not "interruptions" of the conventional kind, but are integral parts of the proceedings. It is all as plausible as, at least, grand opera. That is, accept the conventions of singing and musical accompaniment and everything is as real as a Howells novel—if you accept them.

The music is tuneful, the dancing lively, the specialties unique and appropriate, the scenery lavish and bygone, Hugo Felix, a new composer to these parts, has a gift of melodic inventiveness, and the Vienna faculty of varied and fitting orchestration. His settings for Miss Caldwell's songs seem to be the story, and as well as to have all the "catchiness" demanded by musical comedy audiences.

Mitzi—if we may be so familiar—is a rollicking little devil in her mood, with shrewd hints of Mrs. Piske and Laurette Taylor in her delicious accent. Tom McNaughton is what used to be called the chief funmaker, but he is never obtrusive. The comedians' role has been articulated to the requirements of the piece. Carl Grant-vort, last here in "Robin Hood," now minus his accent, furnished a superbly voiced hero—not a tenor, praise be. Rita Dane has a well-acted and beautifully sung bit. The other members of the cast have been well selected and well trained. "Pom-Pom" may be a crook musical show, but it takes no money under false pretenses. W. R. M.

"SIS" HOPKINS IS BILL AT ORPHEUM THEATRE

Rose Melville, in New England Comedy, Again Wins Favor in Old Role

"Sis Hopkins," a good, old-time comedy that has survived two decades, is being produced at the Orpheum Theatre, in Germantown, this week, and the audience that saw Rose Melville characterize "Sis" Hopkins, the New England country girl, were given plenty of laughs in a good, clean comedy.

This is the first time that Miss Melville has appeared in this city in three years, and she found she had many friends with her when she appeared in her kingdom dress and "pig tails." The scenes of the story are laid in New England, with many opportunities for Miss Melville to get laughs with her part as the plain country girl. Miss Melville is surrounded by a well-balanced company, which deserves attention in making the show a success.

Continuing Plays

The Garrick continues to present Avery Hopwood's farce, "Fair and Warner," based on the matrimonial mix-up which a cocktail and a misunderstanding cause. It is amusing.

At the Adelphi, "Very Good Eddie," with Ernest Truex supremely good as Eddie, goes on its popular way. The rewritten "Over Night" is capital entertainment.

The Stage Society Players began last evening their second in "What the Doctor Ordered," a piece of frothy farce from the pen of A. E. Thomas. It is capably played.

The Katzhammer Kids came to the Walnut last night, "Hans and Fritz," the musical comedy vehicle in which they appeared, proved diverting to patrons of the playhouse.

Four Rajahs—Nixon's Grand.

A remarkable exhibition in mental telepathy was given at the Grand by the Four Rajahs, oriental soothsayers. The act was full of the mysticism of the East and the superstitious fears of many of the audience were moved by the evident ability of the East Indians to accurately read the mind.

The Bowman Brothers, or the "Blue-grass Boys," as they are known in the vaudeville world, appeared in a southern darkey song-and-dance act. The Lillian Steele Trio presented an act full of ginger. May Elmore and Violet Carleton, a celebrated musical comedy team, brightened up the program wonderfully with their vivacious act. Chuck Haas, a real cowboy from New Mexico, did some clever work with the lasso. The pictures were excellent.

Fire Destroys Antique Furniture

BURLINGTON, N. J., Feb. 27.—Much fine antique furniture, which the owner had been several years in collecting was destroyed when fire of unknown origin burned the barn, garage and storehouse at the country home of Reginald Branch, a prominent business man here on the burned premises.

STEVENSON'S OWN "TREASURE ISLAND"

Charles Hopkins Brings to the Broad Just the Kind of "Tuppenny Colored" R. L. S. Loved

PARROT, PIRATES AND ALL

TREASURE ISLAND. Play by Jules Eckert Goodman, founded on Stevenson's story. Author, Charles Hopkins. Broad Street Theatre.

Jim Hawkins (every evening) Mrs. Hopkins
Doctor Lanyon Lucy Lane
Squire Trevelyan Larry Taylor
Bill Smollett Edmund Gurney
Black Dog Jack Hoadley
John Jones Jack Hoadley
Long John Silver Charles Hopkins
Mr. Arrowst Herbert Ashton
George Merry George Manning
Morgan Morgan
Ben Gunn John M. Kline
Sailors, Villagers, Pirates, etc.

Stevenson would love this. Not just because Dramatist Goodman has refrained from doing the smallest bit of violence to "Treasure Island," which must have been a silver shivers all through and shows a curiosity about the color of his enemy's insides. Nor because the pirate parrot "Captain Flint" rides Silver's shoulder even though he doesn't cackle. "Pieces of eight" pieces of eight! Nor because blind Pew's cane came tapping on the frosted ground outside the Admiral Benbow. Nor because the "black spot" turns out to be just as terrible a thing on the stage as it was in the book. Nor for all that hair-raising first act and the "pig-tailed singing seamen" that decorate the rest of the piece with their piratical melody.

No, Stevenson would respect this "Treasure Island" for those things, but not love it. He would love it for all the hundred bits of funny little theatrical details that crowd the last three acts. Here is his pocket playhouse, his paper-cut-out "Theater" of eight pieces of eight! Nor because blind Pew's cane came tapping on the frosted ground outside the Admiral Benbow. Nor because the "black spot" turns out to be just as terrible a thing on the stage as it was in the book. Nor for all that hair-raising first act and the "pig-tailed singing seamen" that decorate the rest of the piece with their piratical melody.

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Princeton Students' Battalion Drills

PRINCETON, N. J., Feb. 27.—The Princeton provisional battalion was sent through its first paces yesterday by Captain Stewart Heintzelman, of the United States Army, who is stationed here. More than 500 members of the university were given their first instructions in the manual of arms.

LOOKING INTO THE FARCE-MIRROR



"WHAT THE DOCTOR ORDERED"

Charles D. Mitchell, who is playing the quarrelsome husband in "What the Doctor Ordered," at the Little Theatre, is artist as well as actor. The engraving shows what he thought of himself and fellow-players.

BRICE AND KING WIN APPROVAL AT KEITH'S

Charles Olcott in Quick Opera, Valerie Bergere and Others Form Good Bill

The laughs are furnished by Charles Olcott. He exposes the inner workings of an opera company and tells other interesting data about chorus girls, their life and their life in the theatre. See the "small time" that he took it bodily and used it. He changed the locale slightly, but not enough to get away with it.

As to Elizabeth Brice and Charles King, they sang in that fascinating way and danced in that artistic style which made them favorites in musical comedy. They presented fully a dozen songs with the usual big result in measures of applause. Sydney Frank was pilot of the piano. An ambitious young attorney is so wrapped up in his own future that he forgets all about his wife. He is especially desirous of obtaining a conviction in a murder case. The defendant is his wife's nephew. Although the evidence is circumstantial, the attorney says he feels sure the prisoner is guilty. The wife shows the signs of convicting an circumstantial evidence and enacts an especially planned scene to convince her husband that he is wrong.

The playlet, which is the work of Katherine Kavanaugh, possesses many truths while affords Miss Bergere opportunity for two or three big dramatic scenes. The author has given the attorney many egotistical lines, but he made the best of them.

A unique dancing creation was presented by Maxie King and company. It might be called a military ballet, and is full of martial music and surprises. A moving picture of Miss King's umble feet is shown while she is making changes.

Scarpoff and Varvara, two youthful Russians, landed the applause record of the show early in the evening. They present a class musical offering in which opera and ballads compose the program. Cook and Lorenz, the eccentric tramps, who are known wherever the word "vaudeville" is heard, offered the act which Smith and Cook made famous eighteen years ago. Of course, one or two new ideas appear here and there, including an argument with the drummer. But the audience laughed. Nevertheless, Cook and Lorenz should know better.

Ray Eleanor Bell scored a distinct hit in entertaining violin selections, artistically presented.

The Dunsdin Duo, Meehan's Canaries and Mrs. Vernon Castle, in "Patria," completed the bill.

Talbot's Band—Broadway

The policy of changing the bill twice a week has been inaugurated at the Broadway, and South Philadelphia is assured of variety in the way of vaudeville entertainment.

Talbot's String Band has headline honors for Monday, Tuesday and Wednesday. It will be remembered the organization was awarded the first prize in the mummies' day parade. Foster and Lovett have a comedy singing and talking act, while "Twenty-four Years," a dramatic sketch, is offered by Harry Beresford and company. The surrounding bill included Miller and Vincent in a snappy comedy skit entitled "The Comedy of the Morning" and the Five Martells in a roller-skating novelty. The feature photoplay was Theda Bara in "The Tiger Woman."

"At the Circus"—Globe

Of the many excellent bills that have been seen at the Globe there is perhaps none more pleasing than the one seen there this week. Big audiences who witnessed the performances yesterday afternoon and last night were most appreciative and the features were roundly applauded.

"A Day at the Circus" is the top liner and the play has been arranged so as to contain the many interesting settings which are seen at an affair of this kind. The costume and music are pretty and the scenic effect is delightful.

"KATINKA" TINKLES WITH TUNE AND FUN

T. Roy Barnes, Robins and Friml's Score the Best Bets of Lyric's Show

MELODY WELL CONTRIVED

KATINKA. Musical play in three acts. Book and lyrics by Otto Hagenbach. Music by Rudolf Friml. Management, Arthur Hammerstein. Lyric Theatre.

Act I.—The story of a young girl, Katinka, who is sold into slavery by her father, who is a poor peasant, to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man.

Act II.—A street in old Stambul, Turkey. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man.

Act III.—A street in old Stambul, Turkey. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man.

Act IV.—A street in old Stambul, Turkey. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man.

Act V.—A street in old Stambul, Turkey. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man.

Act VI.—A street in old Stambul, Turkey. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man. Katinka is sold to a rich nobleman, who is a cruel and selfish man.

and good-will. But not more so than does the gorgeous Robins, who stopped the show in the middle with his amazing grotesqueries, a happily inspired left-over from "Hands Up!" However, if one doesn't go in for burlesque music one can sit up straight (without hitting one's nails) and find in Mr. Friml's score the exuberance of Vienna, without its cloy; the dash of American march and syncopation, and the expert instrumentation of a man who knows his business. To be sure, he is not immune from the sin of rewriting himself. A large slice of "Katinka" is cut from "The Firefly" and "High Jinks." And, as usual, the most vaunted and most played song of the evening—a bilious ditty about two dingy pigeons—is the poorest. "Racketty-Go!" can't hold a gutted candle to the rest of the lively melody that shines so vividly—it seems to light up even the scenery a bit. Apparently the some sort of palatine infests Austria and Turkey as Russia.

One other feature of the piece must have its kind word, and another a harsh one. The first is the conductor, a riot of knowing energy. The latter is the pronunciation of some of the cast. One doesn't expect the orthography of an orator on the stage, but surely, surely, it is time our players learned not to say "I'll drown myself" and "Katinka." Only the tinkle of zippy harmony and the broad gesture of merriment can excuse such slips.

Sale of Print Collection Begun

NEW YORK, Feb. 27.—The sale of Part VI of the Frederick R. Halsey print collection was begun at the Anderson Art Galleries last evening. The total was \$855. The grand total to date is \$322,721.

Charge purchases billed April 1st if desired

Wife Slayer Sent to Jail for Life

MOUNT HOLLY, N. J., Feb. 27.—Edward Cook, convicted last month of shooting and killing his wife at their home in Bordentown on November 19 last, was denied a new trial by Justice Kalisch. He was sentenced to life imprisonment, as was recommended by the jury when the first degree conviction was returned. The application for a new trial was made on the ground the verdict was not in accordance with the testimony.

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KNICKERBOCKER PLAYERS GIVE "WITHIN THE LAW"

Miss Anna Doherty Makes Strong Impression in Her Last Week's Appearance of the Season

Before the largest Monday night audience of the season, Miss Anna Doherty, the leading lady of the Knickerbocker Stock Company, played the part of Mary Turner in "Within the Law," the well-known intensive drama by Bayard Veiller. John Lorenz portrayed the leading male role. Peggy Conway and Frances Woodbury also did very creditable work.

This week's run will be the last appearance of Miss Doherty until next September. For the remainder of the season Miss Doherty, who in private life is Mrs. Carl Wolf Miller, wife of the manager of the Knickerbocker Theatre, will devote her energies to the restoration of her strength, which has been somewhat undermined by the arduous work of playing a new part each week. Her place with the company will be filled by Miss Eugenie Blair.

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